

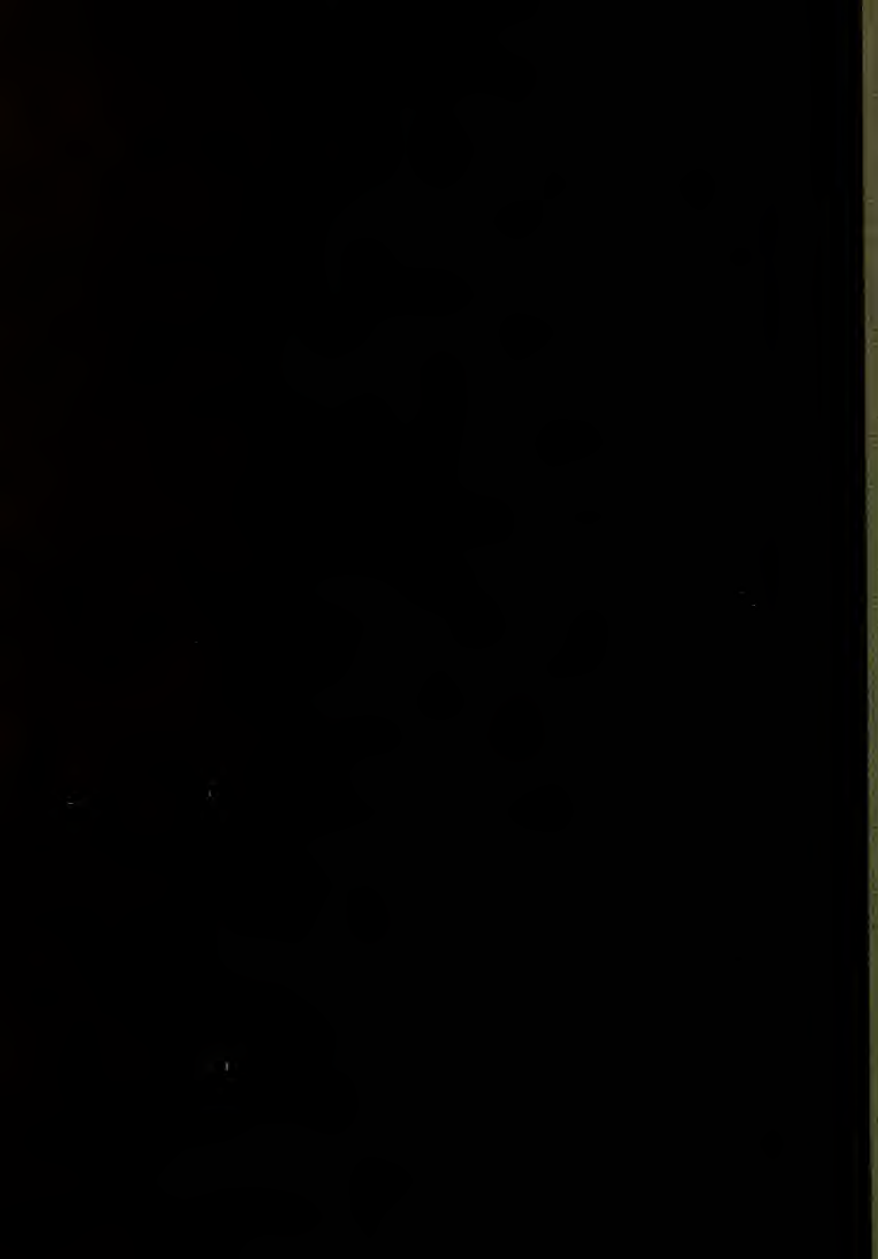
# DEMOTTE

PARIS



NEW-YORK  
25 EAST 16  
7th STREET

PARIS  
27 RUE DU  
BOULEVARD (VIII<sup>e</sup>)



**CATALOGUE**  
**of an Exhibition**

**of**

**STAINED GLASS**

**from the XIth to**  
**the XVIIIth cent.**



**DEMOTTE Inc.**

**25 East 78th Street**  
**NEW YORK CITY**



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# PREFACE



**Notwithstanding the extreme rarity (1) of Stained Glass of the Roman Epoch and of the Middle Ages, we have succeeded, in assembling a sufficient number, to permit the study of the development of the Art of designing and painting on glass from its inception up to its zenith.**

**It affords an equal interest to closely follow the successive transformations and decline of this art which in essence is but a scientific and skilful combination of design, color and light.**

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(1) The Majority of stained glass panels of these ancient times were destroyed either by wars, revolutions or by the inclemency of the weather and those, which have survived the attacks of times, are almost exclusively in Cathedrals or public buildings.

**Translucent colored glass has been known ever since the earliest days of the ancient ages.**

**Egyptians, Greeks and Romans are credited with having utilised colored glass to soften the light penetrating into their buildings through bay windows. Such glass was fitted into alabaster or marble (similar to that found at Pompeï, destroyed A. D. 79) or into wooden lattices (as described by St. Gregory of Tours in 593).**

**There are no precise data available relating to the exact date of the birth of the art of painting or to be more precise of the art of designing subjects on glass.**

**In 609 Fortuna, Bishop of Poitiers records his admiration of the beauty of colors in the glass panels of Notre Dame de Paris constructed by Childebert, but he does not mention whether or not these panels were ornamented.**

**A chronicle of 863 reports that two artists named Belderre and Ragenet excelled in the art of designing on glass, but none of their works did pass on to us.**

**From 969 to 988, Adalbert, Bishop of Reims embellished his Cathedral with ornamented glass panels; these are the first glass panels to which a precise date can be assigned.**

**In 1052 the records of St. Benigne of Dijon mention a glass panel representing Ste Paschasie, which is supposed to date from the time of the old church, built in the IXth century. (?)**

**An artist in stained glass named Roger of Reims enjoyed a great reputation in about 1060.**

**There are certainly in France some stained glass panels of the XIth century, but no reliable documents are available enabling one to identify them. (1)**

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(1) See N° 1.

**From the XIIth century onward the dates of a large number of stained glass panels can be fixed with certainty.**

**Some of the Stained-glass in the Cathedral of Angers dates of 1125 to 1130. (1)**

**In the Abbey of St.Denis, Abbot Suger had his marvellous stained glass painted in about 1140 ; successively the Cathedrals of Chartres, Le Mans, Poitiers, Bourges, Châlons-sur-Marne, Strasbourg, Aubazine (Cistercian windows) ; Lyon, Pontigny, Vendôme, St. Rémi de Reims, St. Julien du Sault, etc..., etc... followed suit and ordered stained glass panels during the XIIth and the XIIIth centuries. Some of those in the Sainte Chapelle in Paris were finished in 1246. (2).**

**Broadly speaking, stained glass of the XIIth century may be divided bet-**

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(1) See N° 2.

(2) See N° 15.



**w**een two great schools, viz : the school of St. Denis (1) on the one hand, extending it's influence from the north-west to the south-west over the center of France and, on the other hand, the school of Reims, ruling the East of France. (2)

As to the XIIIth century, one may consider Chartres (3) and Paris (4) as forming the centers, which radiated their influence on this art.

It was chiefly in the XIIth and XIIIth centuries that the art in stained glass attained it's zenith.

Glass, of quality and color never since equalled, was obtained by a primitive process, known as "blowing", which produced relatively small pieces only.

The colors known and mostly used at that time were of a limited number

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- (1) See N° 7 and 8.
  - (2) See N° 3 - 4 - 5 and 6.
  - (3) See N° 13 and 19.
  - (4) See N° 10 - 11 and 12.

and in order of their luminosity ranged from white to blue, yellow, flesh color, green, red and purple.

Colors were obtained by staining the glass in the making, i. e. by the admixture of various substances (mostly metals) to the glass while in a molten condition. Sometimes the red color was obtained by joining two sheets of glass face to face, one of these sheets being entirely red, while the second sheet was of a greenish white color.

Glass produced by the "blowing" process presented a very defective appearance. Uneven surfaces, blisters and varying thicknesses resulted in intensity and depth of color being very irregular. However, artists of the XIIth and XIIIth centuries, being well versed in the laws of relationship between luminosity and irradiance of the various colors, not only were not hampered by these drawbacks, but turned

**them to good account and derived great advantages from them by skilfully and scientifically arranging and using the differences of shade resulting therefrom.**

**In order to design on the glass the subjects they decided to reproduce, these artists resorted to a paint called "grisaille". (1)**

**"Grisaille" was applied with a brush to the glass in it's cold state and after the latter had already been cut to shape; afterwards, the paint was solidified by being "fired" in a kiln.**

**At this epoch the style of painting or rather designing on glass was extremely simple and it was only the skilled and talented artist who was able to obtain the best results. Faces, costumes and ornaments were drawn freehand in opaque lines, in beautiful firm and expressive strokes, not ad-**

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**(1) Grisaille is a paint composed of oxide of copper or oxide of iron.**

**mitting of the slightest mistake or hesitancy.**

**At times such as, when reproducing the hair, an embroidery or the border of a costume, or in order to enhance some other detail, the sheet of glass was entirely covered with the paint, part of which was afterwards removed with a sharply pointed tool, so as to obtain the desired design and make it stand out conspicuously by its transparency. (1)**

**In order to attenuate the too marked contrast between glass and design, the latter is often surrounded in the XIIth century by a border of delicate linework (2), or by half tone in the XIIIth century. (3)**

**The object of employing these borders of line work or of half tone, was to counteract part of the irradiance of**

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(1) See N° 7 - 9 and 28.

(2) See N° 2.

(3) See N° 10 - 18, etc.

**the glass, which at a distance might be detrimental to the clearness of the design. Another of it's purposes was to create shading where desirable.**

**The small pieces of glass were held together by sufficiently long and pliable strips of lead, cast, thinned down and grooved with a plane (1). These strips, while allowing the assembling of small pieces into large surfaces, gave the latter the required elasticity, to enable them to resist the pressure of the wind.**

**Whereas in modern stained glass panels, the strips of lead are rather an eyesore and considerably hinder the design, they were of a valuable assistance to the artists of the XIIth and XIIIth centuries, who cleverly made use of them not only to accentuate the forms they wished to reproduce (2), but also, to reduce a clashing**

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(1) See N° 2 and 6.

(2) See N° 1 - 4 - 14 and 22.

**irradiance between two differently colored pieces of glass.**

**The XIVth century saw the discovery of the first translucent enamel, applicable to glass (1).**

**Owing to its chemical composition, it was called "Silver Stain", was of a yellow tint and was generally used on white glass, either to enhance the shade of the hair on a head, or to enrich a costume, or simply in ornamental motives.**

**At this epoch, quite frequently, the scenes depicted in colored glass formed merely the center of the panel and the top and bottom of it were composed of ornamental motives designed on white glass. This style of panel is known by the name of "Grisaille". A small colored border usually surrounded the whole panel, thereby unifying the tonality of the ensemble.**

**The causes, which led to the deve-**

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(1) See N° 25 - 27 - 38. etc.

lopment of this style of glass, were twofold : one, the desire for more light, of which the richly colored windows admitted but little, and the other, simply economy, for a window of this sort could be produced more cheaply.

The XIVth century was a decadence of the XIIIth and foreshadowed the new style of the XVth century.

By paying considerable attention to detail work, the endeavors of the artists in colored glass of the XVth century were directed towards reconciling the art of painting on glass with that of painting in oil. (1)

In their aim, they were considerably helped by the facility of obtaining sheets of glass of large dimensions and of variegated tonalities. Faces, draperies and ornaments were executed in a new style, which almost entirely supplanted the vigorous and characteristic freehand drawing of the

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(1) See N° 28 - 36, etc.

**former epochs artists replaced it by far finer linework, which served them for modeling their images. This new style was called "Modelé". (1)**

**Since the end of the XVth century, a great number of translucide enamels were discovered, which, used on white or colored glass, enabled the artists to change colors or alter shades.**

**The great facilities with which, by the use of these processes, the shades of and the various colors themselves, could be multiplied on one and the same sheet of glass, precipitated to a great extent the decadence of the Art in Stained glass. (2)**

**A number of works dating from this time were charming paintings, sometimes executed by great Masters, with all their skill and care, but they were for the most part small pictures to be admired very closely, which when**

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(1) See N° 28 - 31 - 32, etc.

(2) See N° 41 to 49.



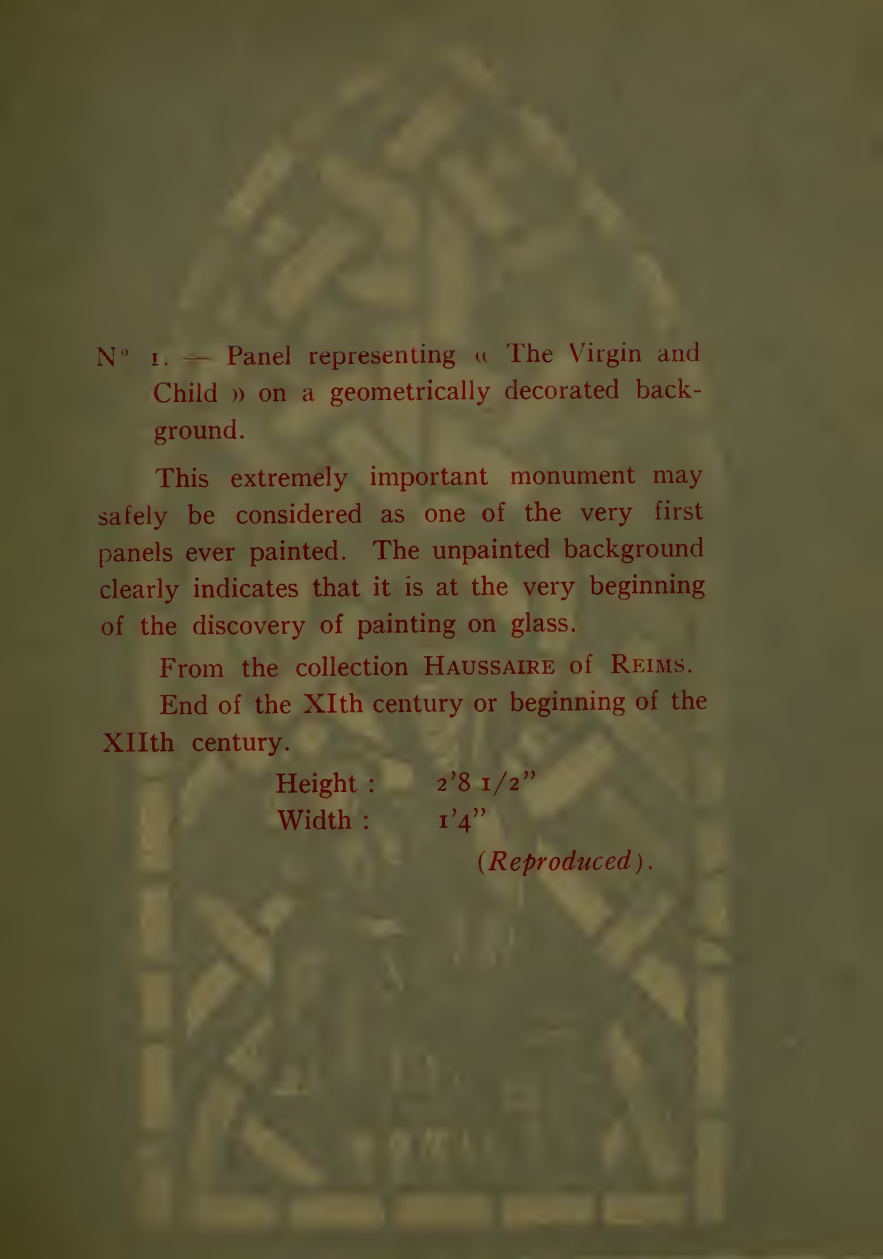
**done on a large scale, lost all the decorative beauty and charm of the stained glass panels of the XIIth and XIIIth centuries.**

**The immutable laws of light and composition were more or less lost sight of or altogether discarded and it is in this way, that this admirable art gradually declined to be practically entirely lost by the end of the XVIIth century.**

**L.-J. DEMOTTE.**







N° 1. — Panel representing « The Virgin and Child » on a geometrically decorated background.

This extremely important monument may safely be considered as one of the very first panels ever painted. The unpainted background clearly indicates that it is at the very beginning of the discovery of painting on glass.

From the collection HAUSSAIRE of REIMS.

End of the XIth century or beginning of the XIIth century.

Height : 2'8 1/2"

Width : 1'4"

*(Reproduced).*

No. 1 — Panel representing a The Virgin and Child on a geometrically decorated background.

This extremely important monument may safely be considered as one of the very first panels ever painted. The unpainted background clearly indicates that it is at the very beginning of the discovery of painting in glass.

From the collection HANSAARD & BIRN-  
HEAD of the XIIIth century or beginning of the  
XIIIth century.

Height: 2 1/2"

Width: 1 1/2"

(Reproduced)





N° 2. — Panel representing two Angels facing each other.

The leading of this panel is in part of the original epoch.

From the GAUDIN collection and originally from the Cathedral of ANGERS.

First quarter or prior to the first quarter of the XIIth century.

Height : 0'9"

Width : 1'3"

*(Reproduced).*

No. 2. — Panel representing two Angels facing each other.

The banding of this panel is in part of the original design.

From the Gerson collection and originally from the Cathedral of Amiens.

First quarter or prior to the first quarter of the XIIIth century.

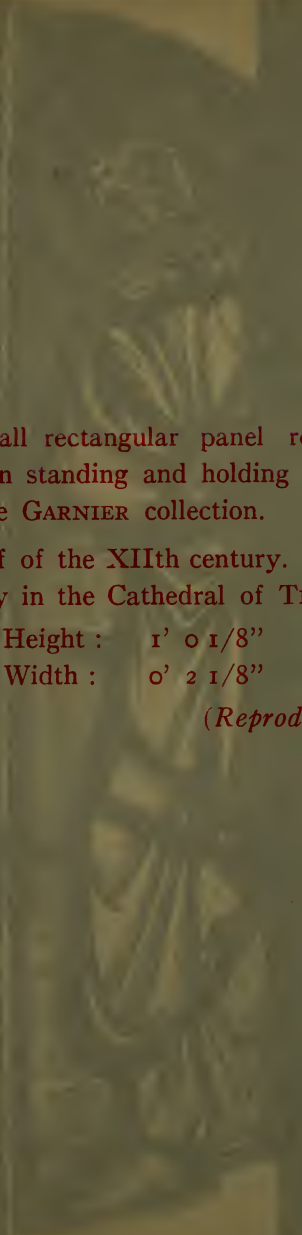
Height : 6' 0"  
Width : 1' 3"

(Reproduced.)









N° 3. — Small rectangular panel representing  
« St-John standing and holding a book ».  
From the GARNIER collection.

First half of the XIIth century.

Originally in the Cathedral of TROYES.

Height : 1' 0 1/8"

Width : 0' 2 1/8"

*(Reproduced).*

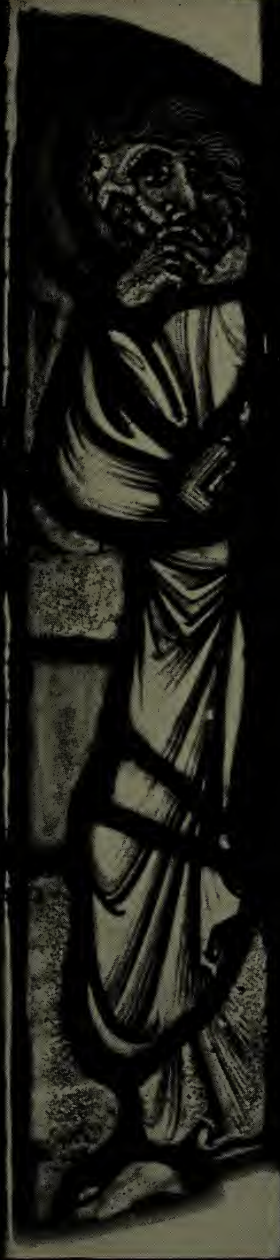
N<sup>o</sup> 3. — Small rectangular panel representing  
« St-John standing and holding a book ».  
From the GARNIER collection.

First half of the XIIIth century.  
Originally in the Cathedral of Troyes.

Height : 1' 0 1/8"

Width : 0' 2 1/8"

(Reproduced).





N° 4. — Small circular panel representing « A Donor » ; he is seen in an attitude of humility, bareheaded, holding in his hand an offering of stained-glass window composed of fourteen panels. The inscription of « PETRUS » on the right indicates the Donors christian name.

The leading of this panel is of the original epoch.

From the church of ST-REMY of REIMS whence it was withdrawn by Mr. MARCHAND who restored this church after the war of 1870. Second half of the XIIth century.

Diameter : 0'9"

*(Reproduced).*

4. — Small circular panel representing « A Donor » ; he is seen in an attitude of humility, bearded, holding in his hand an offering of stained-glass window composition of fourteen panels. The inscription of a letter on the right indicates the Donor's christian name.

The banding of this panel is of the original epoch.

From the church of St-Remy of Reims whence it was withdrawn by M. MARCHAND who restored this church after the war of 1870. Second half of the XIIIth century.

Traverse : n° 4

(Reproduced)







N° 5. — Circular panel representing one of the four rivers of Paradise « The Phison ».

All leading of this panel is of the original epoch.

From the church of ST-REMY of REIMS whence it was withdrawn by Mr. MARCHAND who restored this church after the war of 1870.

Second half of the XIIth century.

Diameter : 0'11"

N° 6. — Fragment of a stained-glass window. The medallion in the center represents « The Synagogue ».

The leading of this panel is of the original epoch and the quality of the design and the color of the glass are exceptional.

From the church of ST-REMY of REIMS whence it was withdrawn by Mr. MARCHAND who restored this church after the war of 1870.

Second half of the XIIth century.

Height : 1'10 1/2"

Width : 1' 3 1/2"

*(Reproduced).*

Fig. 1 - Circular panel representing one of the  
 four rivers of Paradise, the Jordan.  
 All leading of this panel is of the original  
 work.

From the church of St-Bartholomew of Paris  
 where it was withdrawn by Mr. M... ..  
 and restored this church after the war of 1870.  
 Second half of the 21st century.  
 Dimensions : 2 1/2"

Fig. 2 - Fragment of a stained-glass window.  
 The medallion in the center represents  
 the Sympyque.

The leading of this panel is of the original  
 work and the quality of the design and the color  
 of the glass are excellent.

From the church of St-Bartholomew of Paris  
 where it was withdrawn by Mr. M... ..  
 and restored this church after the war of 1870.  
 Second half of the 21st century.

Height : 1 m 20  
 Width : 1 m 10

(Restoration)





N° 7. — Panel representing « The Annunciation to the Virgin ».

Judging by the shape of the Virgin's footwear and of the ornamentation of her throne, also by the fact that her hands and her cloak are of the same color, the date of about 1180 can be assigned to this panel.

From the collection TOLIN DE RIVAROL.

Height : 2' 0"

Width : 1'11"

*(Reproduced).*

No. 7.—Panel representing "The Annunciation  
to the Virgin."

Judging by the shape of the Virgin's foot-  
wear and of the ornamentation of her throne,  
also by the fact that her hands and her cloak are  
of the same color, the date of about 1180 can  
be assigned to this panel.

From the collection TOULIN DE RIVAROL.

Height : 20

Width : 11

(Reproduced.)







N° 8. — Panel representing a personage standing  
with a banderole in his left and holding his  
right hand open palm upwards.

From the Cathedral of CHARTRES.

About 1200.

Height : 1'0"

*(Reproduced).*

N<sup>o</sup> 8. — Panel representing a personage standing  
with a banner in his left and holding his  
right hand open palm upwards.

From the Cathedral of CHARTRES.

About 1200.

Height : 1'0"

(Reproduced)





N° 9. — Small circular Grisaille panel representing « King David ».

This is one of the rare examples of panels painted in « Grisaille » at the beginning of the XIIIth century.

From the city of NANTES.

Diameter : 0'6''

*(Reproduced).*

No. 9 — Small circular Grisaille panel representing King David.

This is one of the rare examples of panels painted in Grisaille at the beginning of the XIIIth century.

From the city of Nantes.

Diameter : 6 1/2"

(Reproduced)







N° 10. — Round panel representing « Christ in Majesty surrounded by the four evangelists ».

This panel was in all likelihood painted after a design by VILLARD DE HONNECOURT, architect of the XIIIth century (See Bibliothèque Nationale — Manuscrits français N° 19.093).

From the BING Collection.

First part of the XIIIth century.

Diameter : 1'10''

*(Reproduced).*

N° 101. — Round panel representing a Christ in Majesty surrounded by the four evangelists.

This panel was in all likelihood painted after a design by Villard de Honnecourt, architect of the XIIIth century (See Bibliothèque Nationale — Manuscrits français N° 19.093).

From the Bine Collection.

First part of the XIIIth century.

Number: 101

(Reproduced).





N° 11. — Square panel the four corners of which are ornamented with blue yellow and red mosaïc. Inset in the center a circular panel representing a King full face seated on a throne.

From the GAUDIN collection.

First half of the XIIIth century.

Height : 2'3 1/8"

Width : 2'3 1/8"

*(Reproduced).*

11. — Square panel the four corners of which are ornamented with blue yellow and red mosaic. Inset in the center a circular panel representing a king (all face seated on a throne.

From the GARDIN collection.  
First half of the XIIIth century

Height : 2' 3 1/8"

Width : 2' 3 1/8"

(Reproduced)







N° 12. — Arch shape Panel forming one half of the upper part of a window and representing « The martyrdom of three Saints ». Red and blue mosaïc ground and border of conventionalized leaves.

From the Collection of Mr. NAVARRE D'AUXERRE and originally from the Cathedral of AUXERRE.

Early XIIIth century.

Height : 2'6"

Width : 1'11"

*(Reproduced).*







N° 13. — Square panel representing « Herod and the three wise Men from the East ».

This panel was probably painted by the same artist who worked in the Cathedral of CHARTRES on the panels reproduced on plates 106-107 and 122 of the « Les Vitraux de la Cathédrale de Chartres » by HOUVET.

XIIIth century.

Height : 2'11"

Width : 2'11"

*(Reproduced).*

Pl. 13. — Square panel representing a Herod and  
the three wise Men from the East.

This panel was probably painted by the  
same artist who worked in the Cathedral of  
Chartres on the panels reproduced on plates  
100-107 and 112 of the « Les Vitraux de la  
Cathédrale de Chartres » by Houvet.

XIIIth century.

Height : 2'11"

Width : 2'11"

(Reproduced).







N° 14. — Stained glass window representing King David in the center seated. The upper part of the Window shows an architectural design, the bottom part a coat of arms. This exceptionally fine Window is surrounded by a border of conventionalized foliage. Part of this border has been repaired.

Originally from NORMANDY.

About 1240.

Height : 10'8"

Width : 3'5"

*(Reproduced).*

14 — Stained glass window representing King David in the court scene. The upper part of the window shows an architectural design, the bottom part a row of stars. This exceptionally fine window is surrounded by a border of conventionalized foliage. Part of this border has been repaired.

Originally from Norway

About 1240.

Height : 15 8"

Width : 12 5"

(Repaired)





N° 15. — Small Medallion representing a  
« Kneeling Angel » with spread wings and  
holding an open book.

From the JULIEN CHAPPEE collection and  
originally formed part of one of the windows in  
the Cathedrale of LE MANS.

Part of the lead is of the original epoch.  
About 1240.

Diameter : 0'10"

*(Reproduced).*

N° 16. — Rectangular panel representing « The  
Assumption of the Virgin ».

From the ENGEL-GROS Collection and for-  
merly from the Church of ST-JULIEN DU SAULT,  
the stained glass panels of which were executed  
simultaneously with those of the Sainte Chapelle  
in Paris, viz 1245.

Height : 2'2"

Width : 1'7 1/2"

*(Reproduced).*

N° 12. — Small Medalion representing a  
« Kneeling Angel » with spread wings and  
holding an open book.

From the *Baron de Saxe* collection and  
originally formed part of one of the windows in  
the Cathedral of Le Mans.

Part of the foot is of the original work.  
About 1740.

Diameter : 0.70"

(Reproduced).

N° 16. — Rectangular panel representing « The  
Assumption of the Virgin ».

From the *Baron de Saxe* collection and for-  
mally from the Church of St-Jerome de Paris.  
The stained glass panels of which were reserved  
simultaneously with those of the same chapel  
in Paris, viz 1742.

Height : 2.5"

Width : 1.75"

(Reproduced).







N° 17. — Stained glass Window representing  
« A King under an architecture » on blue  
background.

This magnificent panel is surrounded by a  
border of foliage and grapes.

From the HAUSSAIRE Collection.

About 1250.

Height : 14'5"

Width : 3'3"

*(Part of the border reproduced).*

N. 17. — Stained glass Window representing  
a King under an architrave on blue  
background.

This magnificent panel is surrounded by a  
border of foliage and grapes.

From the HAUSAIRE Collection.

About 1250.

Height : 14 1/2"

Width : 8 3/4"

(Part of the border reproduced).





N° 18. — Panel representing a « King seated and administering the law ».

From a Church in NORMANDY.

About 1250.

Height : 2' 4"

Width : 1'11 1/2"

N° 19. — Three cusped Panel forming one half of the Center subject of a window representing « St-Leu discussing with an architect ». Mosaic ground decorated with red and blue geometric ornaments.

From the Church of ST. LEU-TAVERNY.

In the middle of the lower part of the white pearled border a mark, probably representing a signature.

About 1260.

Height : 2'1"

Width : 1'6"

*(Reproduced).*

N<sup>o</sup>. 18. — Panel representing a King seated  
and administering the law.  
From a Church in Norway.  
About 1250.

Height : 1' 4"  
Width : 1' 11 1/2"

N<sup>o</sup>. 19. — Three cusped Panel forming one half  
of the center subject of a window repre-  
senting a St. Len discussing with an archi-  
tect a Mosaic ground decorated with red  
and blue geometric ornaments.

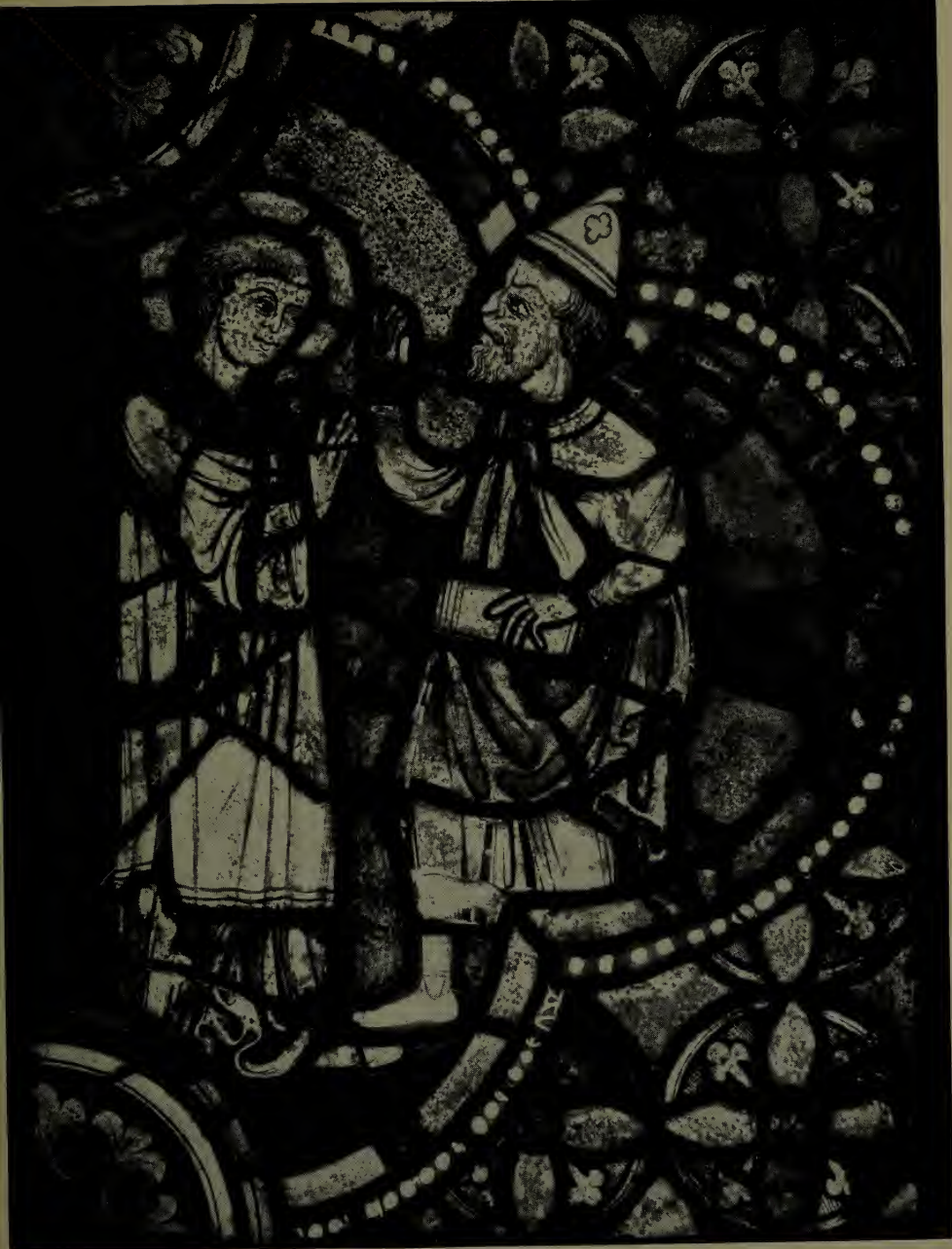
From the Church of ST. JEU-TAVENNY.  
In the middle of the lower part of the white  
beaded border a mark, probably representing a  
signature.

About 1200.

Height : 2' 1"  
Width : 1' 6"

(Reproduced)







N° 20. — Rectangular panel representing « The Virgin and the Child ».

From the ROGER DE QUIRIELLE Collection and formerly from the Church of BEAULON.

Reproduced in the Bulletin de la Société d'Emulation du Bourbonnais 1905. Lettres, Sciences & Arts, Tome 13, Page 198.

About 1260.

Height : 1'8"

Width : 1'3"

N° 21. — Three cusped Panel representing « A Bishop full face » in the interior of a church the doors of which are represented under the two exterior cusps of the panel.

Painted in England under the influence of French Masters.

About 1270.

Height : 2'3"

Width : 1'10"



N° 22. — Square Panel representing « The Crucifixion »).

The Sun and the Moon are figured by two personages holding the respective symbols.

Surrounded by a narrow pearled border on white ground and palm leaf decorations on right and left.

Third quarter of the XIIIth century.

From the GSELL collection and formerly from a church in the North of France.

Height : 1' 11 1/2''

Width : 2' 0''

*(Reproduced).*

No. 11. — Square Panel representing a 'The G-  
relation to

The Sun and the Moon are figured by two  
personages holding the respective symbols.  
Surrounded by a narrow beaded border an  
white ground and palm leaf decorations on right  
and left.

Third quarter of the 18th century.  
From the Gieseler collection and derived  
from a church in the North of France.

Height 4 1/2 inches  
Width 3 1/2 inches

(Reproduced)







N° 23. — Panel representing « The Pentecost ».

The Virgin seated under a magnificent canopy and surrounded by the Apostles.

Judging by the bell turrets rising into space, this panel appears to have stood out on a « Grisaille » background of a large window.

From Austria.

About 1290.

Height : 3'7"

Width : 1'9"

*(Reproduced).*

N<sup>o</sup> 28 - "and representing « The L'airist »  
The Virgin seated under a magnificent  
canopy and surrounded by the Apostles.  
Judging by the ball prints rising into space,  
this panel appears to have stood out on a Cir-  
calle or background of a large window.

From Austria.

About 1400.

Height : 17 1/2"  
Width : 17 1/2"

(Reproduced).





N<sup>o</sup> 24. — Stained glass window representing,  
under an architecture, St-Bernard and the  
other founders of the Order of Citeaux.

From a church in NORMANDY.

About 1300.

This panel is a pendant to the one N<sup>o</sup> 25.

Height : 4'1''

Width : 1'3''

N<sup>o</sup> 25. — Stained glass window representing,  
under an architecture, St-Bernard comforting  
and blessing the poor and the diseased.

From a church in NORMANDY.

About 1300.

This panel is a pendant to the one N<sup>o</sup> 24.

Height : 4'1''

Width : 1'3''



N° 26. — Stained-glass panel representing « The Legend of St-Martin ».

This stained glass comes from a church in SEINE-ET-MARNE destroyed during the War.

About 1410.

Height : 1' 11"

Width : 1' 6"

*(Reproduced).*









N° 27. — Small stained glass panel representing « The Annunciation ». This panel is painted in « grisaille » on white glass and enriched by the application of « Silver Stain ».

From the HAUSSAIRE Collection.

About 1450.

Height : 1'1''

Width : 0'9''

N° 28. — Small circular panel representing « St-Peter and St-Paul discussing ».

This stained glass is painted in « grisaille » and enriched with « Silver Stain ».

From the JURAMIE Collection.

About 1450.

Diameter : 0'8''

27. — Small stained glass panel representing  
"The Annunciation". The panel is painted  
in grisaille on white glass and  
enriched by the application of a silver  
stain.

From the Hassauer Collection.

About 1450.

Height: 4 1/2"

Width: 2 1/2"

28. — Small circular panel representing  
St. Peter and St. Paul discussing a  
This stained glass is painted in a grisaille  
and enriched with a silver stain.

From the Luxan Collection.

About 1450.

Diameter: 6 1/2"

N° 29. — Small square stained glass panel representing « The Birth of Jesus ».

This panel is painted in « grisaille » enriched with « Silver Stain ».

From the JURAMIE Collection.

About 1450.

Height : 0'7 1/2''

Width : 0'6''

*(Reproduced).*











N° 30. — Stained glass Window representing « The Annunciation ». This lovely composition is very much in the style of Miniatures of this epoch, and treated with great charm.

From the HAUSSAIRE Collection.

About 1450.

Height : 5'7"

Width : 3'2"

*(Reproduced).*

N° 31. — Stained glass Window representing « The Flight in Egypt ». This Window is a pendant to the preceding one.

From the HAUSSAIRE Collection.

About 1450.

Height : 5'7"

Width : 3'





N° 32. — Square panel representing « The Legend of St-Dunstan ».

« ST-DUNSTAN, BISHOP of CANTERBURY and skilled goldsmith, tempted by the devil in the shape of a woman, catches her by the nose with his red-hot pincers ».

Formerly in the Abbey of FARMOUTIERS.

About 1460.

Height : 1' 10"

Width : 1' 5"

*(Reproduced).*

N° 33. — Square panel representing a « Man leading two horses to a shoemaker ».

Formerly in the Abbey of FARMOUTIERS.

About 1460.

Height : 1' 10"

Width : 1' 5"

27. 22. — Separate panel representing « The Legend of St Dunstan ».

« St Dunstan, Bishop of Canterbury and skilled goldsmith torqued by the devil in the shape of a woman, catches her by the nose with his red-hot pincers ».

Phototype in the Abbey of Ramsey.

About 1300.

Height : 1' 10"

Width : 1' 2"

(Reproduced)

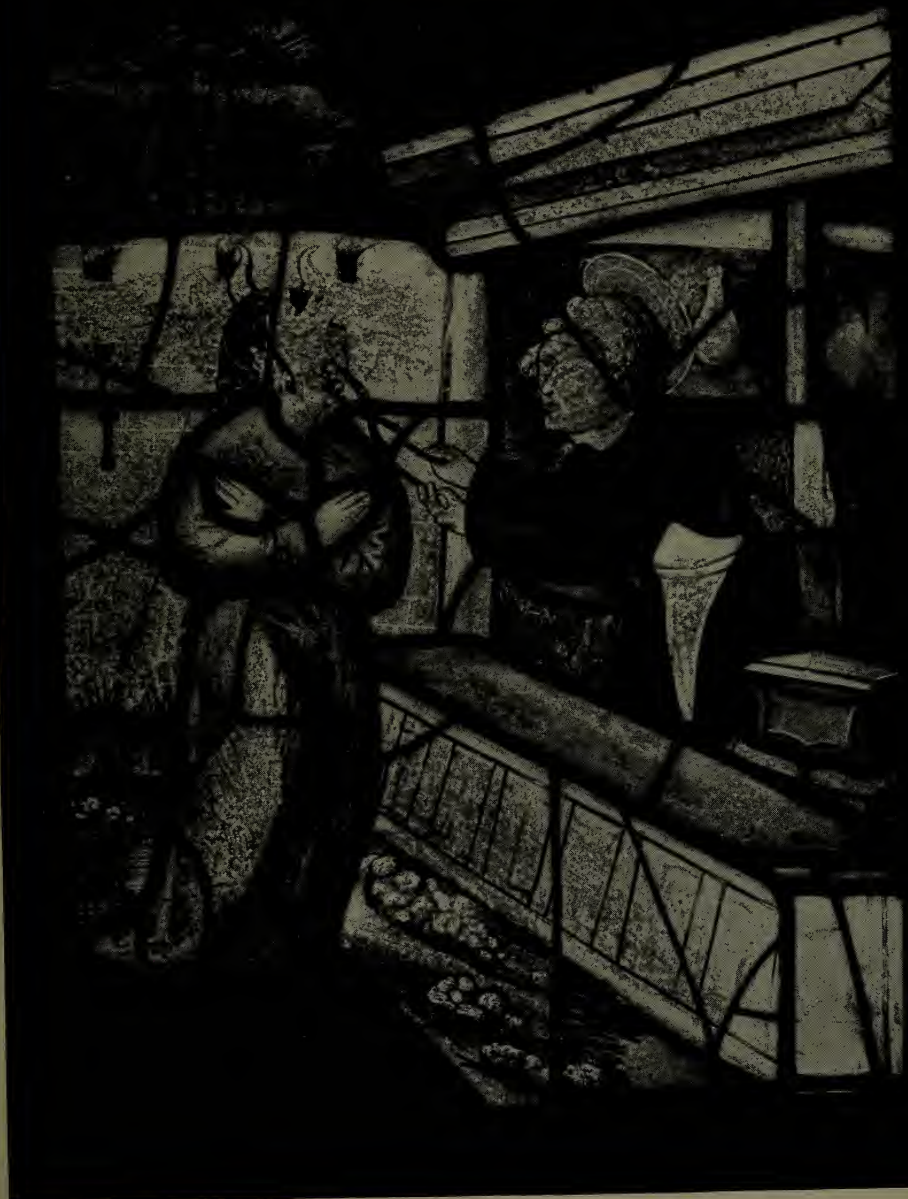
27. 23. — Separate panel representing a monk leading two horses to a shoemaker ».

Formerly in the Abbey of Ramsey.

About 1400.

Height : 1' 10"

Width : 1' 2"







N° 34. — Stained glass window representing a scene of the Legend of Suzanne and the two elders « Suzanne having refused to yield to the elders' evil designs is falsely accused ».

From the JURAMIE collection and formerly in the MARCHAND collection.

About 1460.

Height : 6'2"

Width : 2'3 1/2"

N° 35. — Stained glass window representing a scene of the Legend of Suzanne and the two elders : « Daniel inspired by God finds out Suzanne's innocence and the false accusation of the elders ».

From the JURAMIE collection and formerly in the MARCHAND collection.

About 1460.

Height : 6'2"

Width : 2'3 1/2"

*(Reproduced).*







N<sup>o</sup> 36. — Small circular stained glass panel representing « Ste Marthe and the Tarasque »).

This panel is painted in « grisaille » and enriched with « Silver Stain ».

From the GAUDIN collection.

About 1460.

Diameter : 0'7"

N<sup>o</sup> 37. — Small stained glass panel representing « An Angel holding the instruments of the Passion »).

This panel comes from a Chapel in the vicinity of MAINTENON. The leading is of the original epoch.

About 1460.

Height : 0'10 1/2"

Width : 0' 8 1/2"

N<sup>o</sup> 38. — Small stained glass panel representing « An angel holding the instruments of the Flagellation »).

This panel comes from a Chapel in the vicinity of MAINTENON. The leading is of the original epoch.

About 1460.

Height : 0'11"

Width : 0' 8"



N° 39. — Small panel representing « The portrait of a Young Man ».

The artist who painted this panel was clearly influenced by primitives of the German school.

From the HAUSSAIRE collection.

About 1470.

Height : 0'6"

*(Reproduced).*









N<sup>o</sup> 40. — Stained Glass Window representing a Nobleman in gorgeous attire. In order to enhance his subject in this Window, the artist resorted to a very interesting process ; he joined a red and a greenish white sheet of glass face to face, carved the enamel in some parts of the red sheet and, left the white sheet transparent.

From the DE GALEA Collection.

About 1500.

Height : 8'9"

Width : 2'6 1/2"

*(Reproduced).*

N<sup>o</sup> 41. — Stained Glass Window representing St-John. This Window is a pendant to the preceding one.

From the DE GALEA Collection.

About 1500.

Height : 8'9"

Width : 2'6"

W 40 — Stained Glass Window representing a  
Nobleman in gorgeous attire. In order to  
enhance his subject in this Window, the  
artist resorted to a very interesting process;  
he joined a red and a greenish white sheet  
of glass face to face around the enamel in  
some parts of the red sheet and left the  
white sheet transparent.

From the Dr. Galt's Collection.

About 1500.

Height: 8' 9"

Width: 10' 1"

(Reproduced).

W 41 — Stained Glass Window representing  
St. John. This Window is a pendant to the  
preceding one.

From the Dr. Galt's Collection.

About 1500.

Height: 8' 9"

Width: 10' 1"





N<sup>o</sup> 42. — Stained Glass Window, the lower half representing a Kneeling Monk, the upper half an architectural design. It is most remarkable that using so few colors, the artist, who composed this Window, had succeeded in giving such a beautiful effect.

From the MICHEL collection.

About 1520.

Height : 10'8"

Width : 2'1 3/4"

No. 13. — Stained Glass Window, the lower half representing a kneeling monk, the upper half an architectural design. It is most remarkable that using no bar colors, the artist who composed this Window had succeeded in giving such a beautiful effect.

From the Moore collection.

About 1510.

Height 15' 8"  
Width 5' 4"



N° 43. — Circular panel representing « Christ  
on the garden of Olives ».

From the TAUREILLES collection.

About 1530.

Diameter : 1'10 1/2"

N° 44. — Small circular panel representing  
« St-John the Baptist ».

This stained glass is painted in « grisaille »  
and enriched with « silver stain ».

From the HAUSSAIRE collection.

Signed I. R. and dated 1544.

Diameter : 0'7 1/2"

No 43 — Circular panel representing a Christ  
on the garden of Gethsemane.

From the TARKENTINE collection.

About 1530.

Diameter : 1 1/2 1/2

No 44 — Small circular panel representing  
St-John the Baptist.

This stained glass is painted in a crystalline  
and enriched with a silver stain.

From the HUSSAR collection.

Signed J. B. and dated 1544.

Diameter : 0 7/8

N° 45. — Small circular panel representing « Ste Barbara ».

This stained glass is painted in « grisaille » and enriched with « silver stain ».

From the MARCHAND collection.

About 1550.

Diameter : 0'8"

N° 46. — Small circular panel representing « St-George killing the Dragon ».

This stained-glass is painted in « grisaille » and enriched with « silver stain ».

From the HAUSSAIRE collection.

About 1560.

Diameter : 0'8"



N° 47. — Small circular panel of Swiss origin representing one of the Cantons.

This stained-glass is painted in « grisaille » and enriched with « silver stain » and red, green and blue enamel.

From LUCERNE.

Dated 1549.

Diameter : 0'6"

N° 48. — Small circular panel of Swiss origin representing one of the Cantons.

This stained-glass is painted in « grisaille » and enriched with « silver stain » and red, green and blue enamel.

From LUCERNE.

Dated 1562.

Diameter : 0'6"



N° 49. — Small circular panel of Swiss origin  
representing one of the Cantons.

This stained-glass is painted in « grisaille »  
and enriched with « silver stain » and red, mauve  
and blue enamel.

From LUCERNE.

Dated 1567.

Diameter : 0'6"

*(Reproduced)*









N° 50. — Small circular panel of Swiss origin representing one of the Cantons.

This stained-glass is painted in « grisaille » and enriched with « silver stain » and red enamel.

From LUCERNE.

Dated 1568.

Diameter : 0'6"

N° 51. — Small rectangular panel representing « A Nobleman and a Lady skating ».

This stained-glass is painted in « grisaille » and enriched with multicolored enamels.

From BRUXELLES.

About 1650.

Height : 0'8"

Width : 0'6 1/2"

7. 20. — Small circular panel of Swiss origin  
representing one of the Cantons.

This stained-glass is painted in a grisaille  
and enriched with silver stain and red  
enamel.

From LUCERNE.

Dated 1508.

Diameter : 0'6"

7. 21. — Small rectangular panel representing  
A Noëlle and a lady skating.

This stained-glass is painted in a grisaille  
and enriched with multicolored enamel.

From BRUXELLES.

About 1650.

Height : 0'8"

Width : 0'8 1/2"

N° 52. — Small square panel representing one of Lafontaine's fables (Book II Fable n° 16) — « The raven trying to imitate the eagle »).

This stained-glass is painted in « grisaille » and enriched with enamels of different colors.

From ARRAS.

About 1668.

Height : 0'4''

Width : 0'4''

*(Reproduced).*

N° 53. — Small square panel representing « A bull »).

This stained-glass is painted in « grisaille » and enriched with enamels of different colors.

From ARRAS.

About 1668.

Height : 0'4''

Width : 0'4''

*(Reproduced).*

N<sup>o</sup> 22. - Small square panel representing one  
of Latham's tables (Table II, Table n<sup>o</sup>  
10) - The figure is printed in  
black on

This enamel-glass is printed in a greenish  
and enameled with stains of different colors.

From *Ames*

about 1888

Height	3/4"
Width	3/4"

(Reproduced)

N<sup>o</sup> 23. - Small square panel representing a  
table

This enamel-glass is printed in a greenish  
and enameled with stains of different colors.

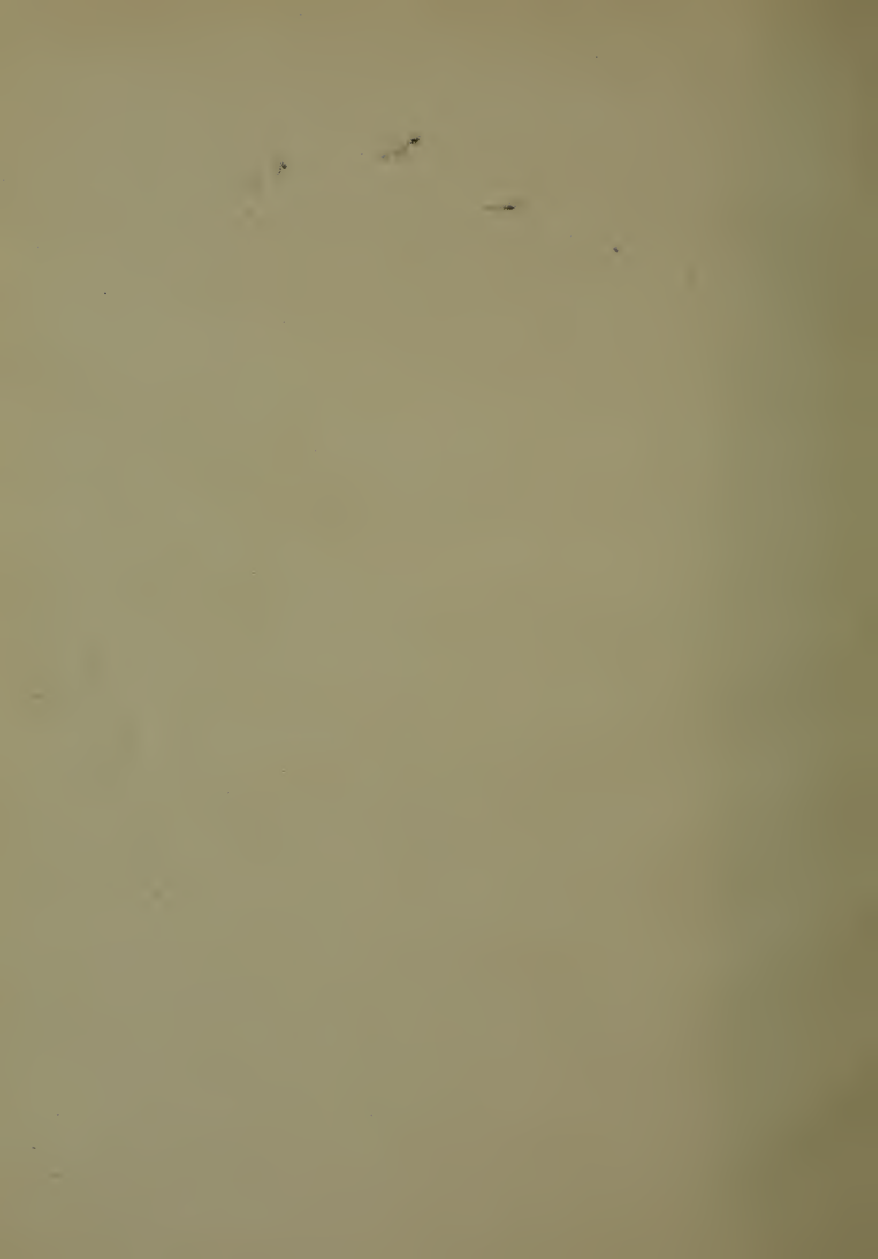
From *Ames*

about 1888

Height	3/4"
Width	3/4"

(Reproduced)







N<sup>o</sup> 54. — Small panel representing « One of the four parts of the World ».

This stained-glass has been painted after drawings by Le Bernin.

From FONTAINEBLEAU.

About 1630.

Height : 0'8"

Width : 0'5 1/2"

*(Reproduced).*

N<sup>o</sup> 55. — Small panel representing « One of the four parts of the World ».

This stained-glass has been painted after drawings by Le Bernin.

From FONTAINEBLEAU.

About 1630.

Height : 0'8"

Width : 0'5 1/2"

*(Reproduced).*

N° 24 — Small panel representing « One of the four parts of the World ».

This stained-glass has been painted after drawings by Le Bernin.

From FONTAINEBLEAU.

About 1630.

Height : 0'8"

Width : 0'5 1/2"

(Reproduced).

N° 25 — Small panel representing « One of the four parts of the World ».

This stained-glass has been painted after drawings by Le Bernin.

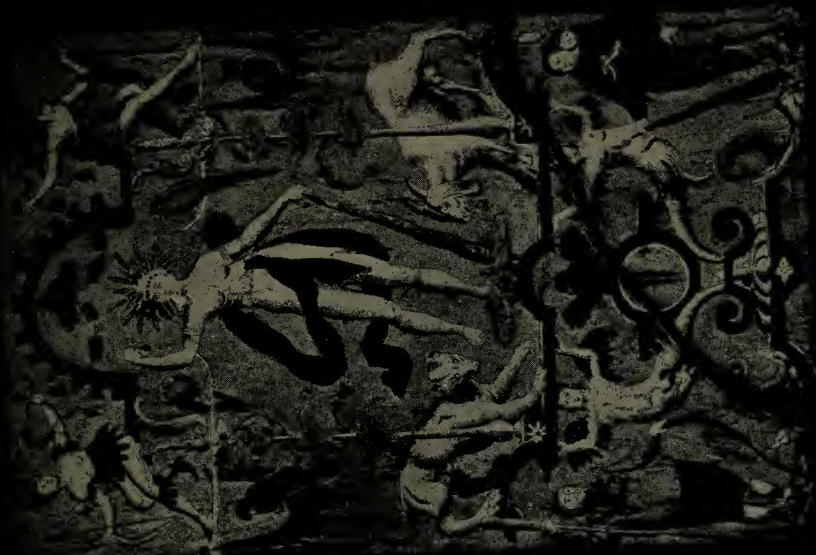
From FONTAINEBLEAU.

About 1630.

Height : 0'8"

Width : 0'5 1/2"

(Reproduced).









“ ÉDITIONS D'ARTS



